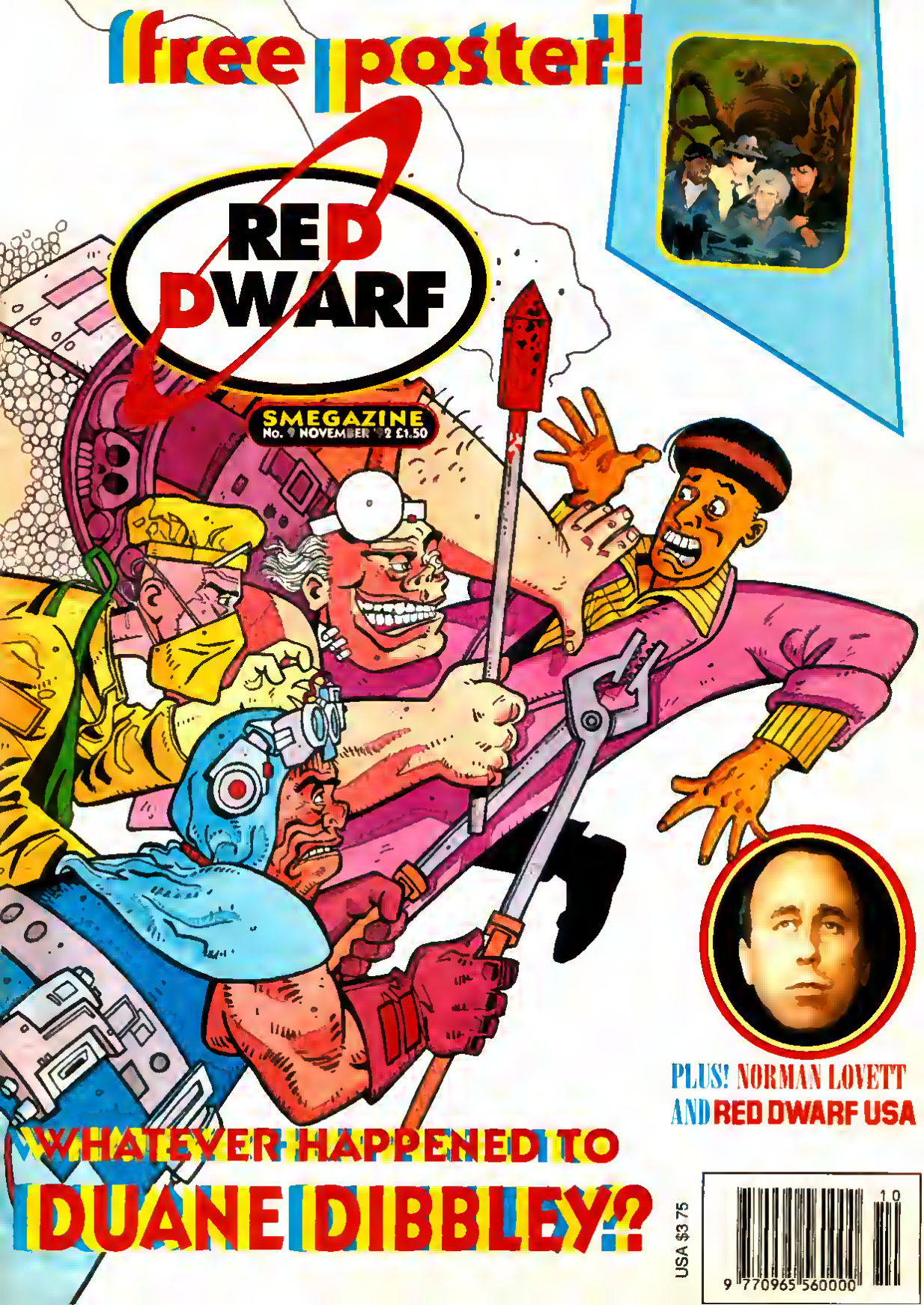
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RED DWARF
SMEGAZINE
No. 9 NOVEMBER 92 £1.50
PLUS! NORMAN LOVETT
AND RED DWARF USA
WHATEVER HAPPENED TO
DUANE DIBBLEY?
USA $3.75
10
9 770965 560000

Okay. It's poster month here at your fauourite smegazine, so get that wall space ready now! All you haue to do is remoue the free poster from the centre of this issue, taking care not to damage the delicate staples, then unfold it and iron out the creases. Finally, supergiue your poster to the wallpaper and gaze at it in awe. Now take a look at just three of the amazing things we've wrapped around the poster...

"FLASHBACK"

Duane Dibbley comes back to reality in this terrifying tale of Cat turned geek – again!

RED DWARF USA

Not only do we review the American pilot of Red Dwarf this issue, but we also bring you Grant and Naylor's experiences while it was being made

NORMAN LOVETT

The original Holly, interviewed at last!

And there's so much more we haven't got room to tell you about here, so you'll just have to read the thing, won't you?

RED DWARF

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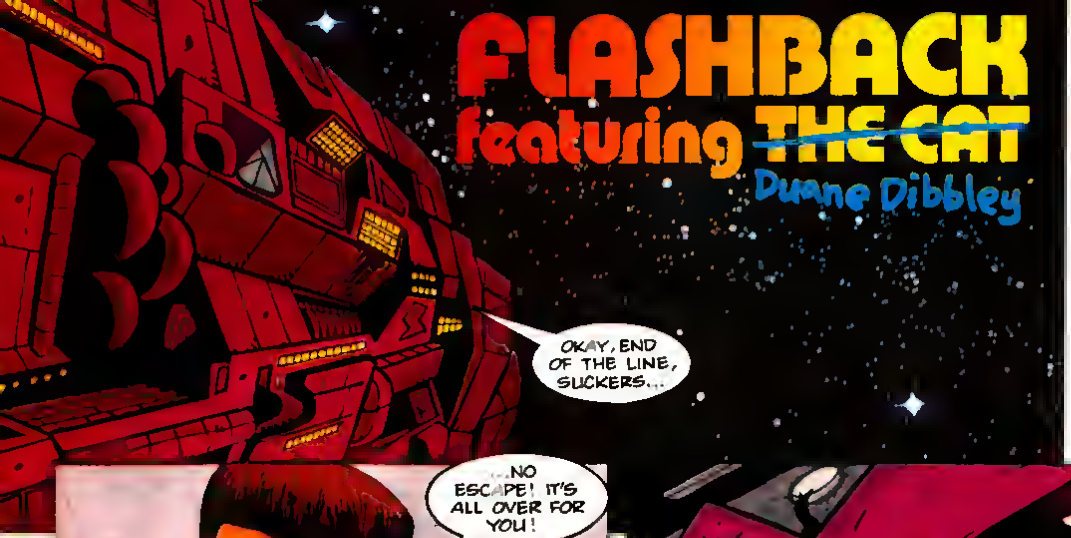
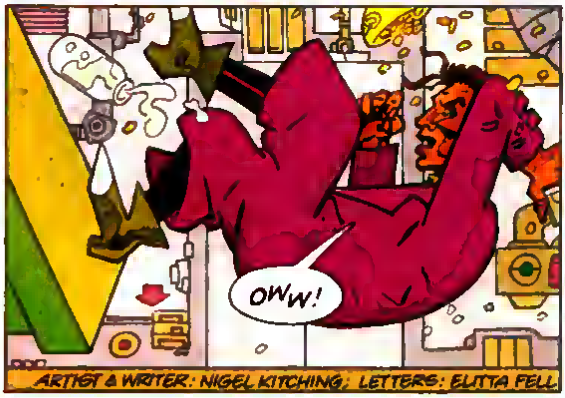
FLASHBACK
featuring THE CAT
Duane Dibbley



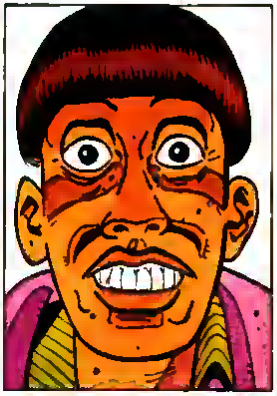


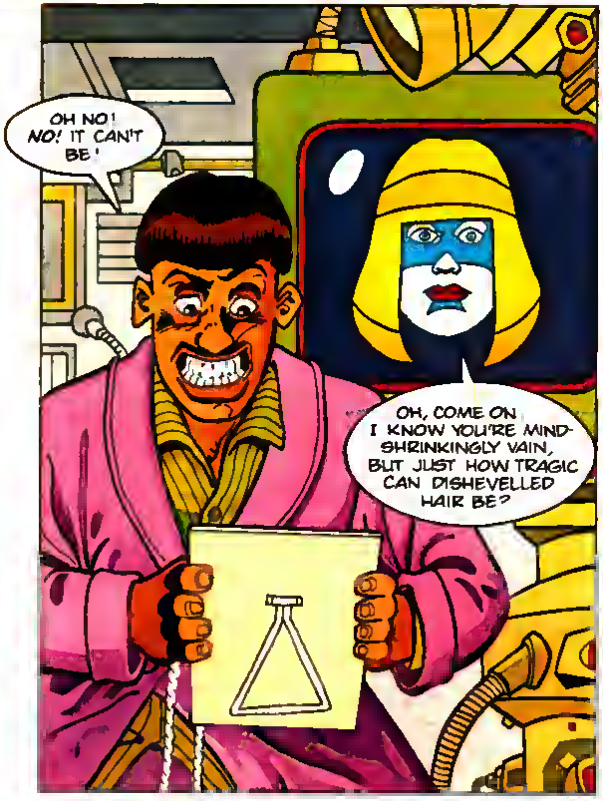
ARTIST & WRITER: NIGEL KITCHING; LETTERS: ELITTA FELL

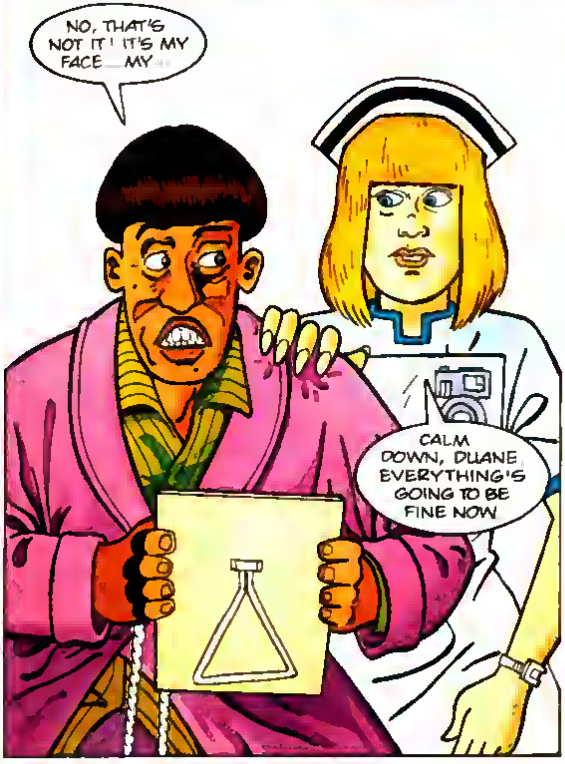
CAT! CAT! ARE YOU ALL RIGHT?
ALL RIGHT?! OF COURSE I'M NOT ALL RIGHT, THIS IS SERIOUS!

JUST LOOK AT MY HAIR!

HUH?




OH NO! NO! IT CAN'T BE!
OH, COME ON I KNOW YOU'RE MIND-SHRINKINGLY VAIN, BUT JUST HOW TRAGIC CAN DISHEVELLED HAIR BE?

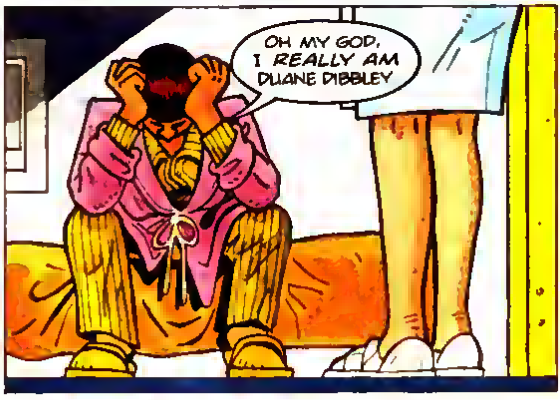

NO, THAT'S NOT IT! IT'S MY FACE... MY...
CALM DOWN, DUANE EVERYTHING'S GOING TO BE FINE NOW

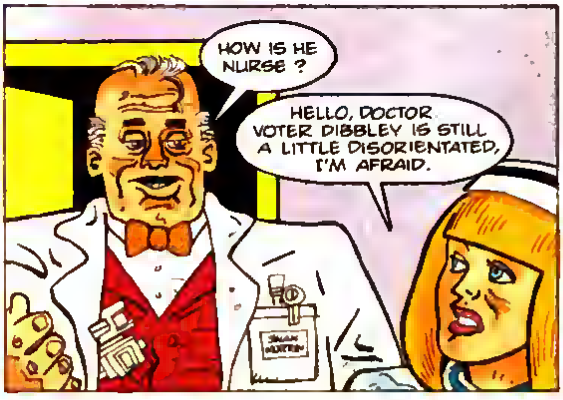
CALL DOCTOR SWAN-MORTON! TELL HIM DIBBLEY IS SHOWING SIGNS OF A RECOVERY.
DIBBLEY!? NO, THAT WAS JUST AN *HALLUCINATION*.

THERE WAS THIS GIANT SQUID, SEE? THE *DESPAIR* SQUID, THAT'S IT! IT MADE US HALLUCINATE THE THING WE WERE MOST AFRAID OF - DEEP DOWN. I LOST MY COOL BECAUSE DEEP DOWN I'M REALLY SHALLOW.

REALLY, DUANE, ARE YOU STILL TRYING TO TELL ME THAT YOU'RE A LIFE FORM EVOLVED FROM A HOUSEHOLD CAT, WHO HAS BEEN STRANDED ON A MINING SHIP FOR FOUR YEARS WITH A DEAD MAN'S HOLOGRAM, A NEUROTIC MECHANOID, A SEX-CHANGE COMPUTER AND A MAN WHO CLAIMS TO HAVE BEEN IN STASIS FOR THREE MILLION YEARS?

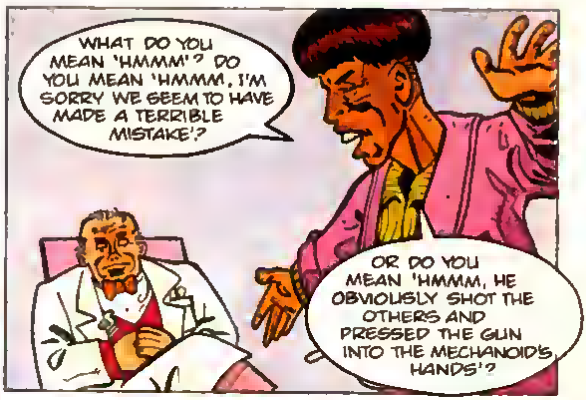
OR MIGHT YOU REALLY BE DUANE DIBBLEY, A RATHER PATHETIC YOUNG MAN WHO IS CURRENTLY SUFFERING A TRAUMA BROUGHT ON BY SPENDING FOUR YEARS IN A TOTAL IMMERSION VIDEO GAME?
WHICH SOUNDS THE MOST LIKELY TO YOU, HMMM?

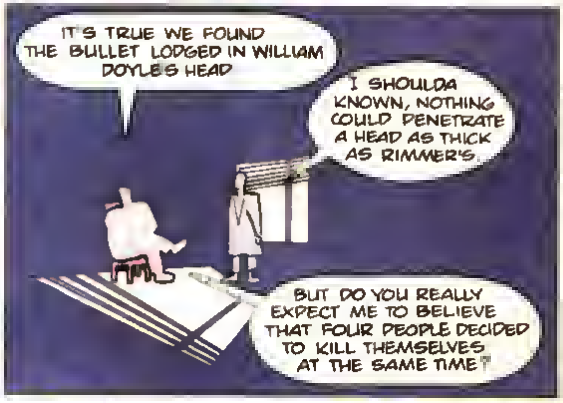

OH MY GOD, I *REALLY AM* DUANE DIBBLEY


HOW IS HE NURSE ?
HELLO, DOCTOR VOTER. DIBBLEY IS STILL A LITTLE DISORIENTATED, I'M AFRAID.

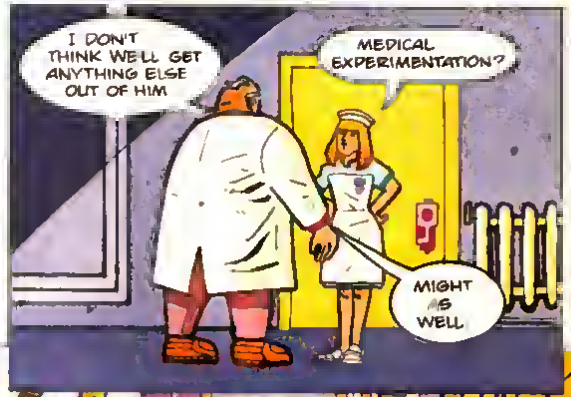
DON'T WORRY, VOTER, WE JUST WANT TO KNOW WHAT HAPPENED
THAT MAKES TWO OF US, BUDDY!
YOU WERE FOUND IN A ALLEY ALONG WITH THREE BODIES ONE OF THEM BELONGING TO OUR BELOVED VOTER COLONEL, MISSING THESE LAST THREE YEARS
THE THREE ALL DIED FROM A SINGLE GUNSHOT WOUND TO THE HEAD. CURIOUSLY ONLY ONE BULLET HAS BEEN RECOVERED.
SUSPICIOUS, WOULDN'T YOU SAY?
YOU THINK I KILLED THEM?!
LOOK MAN, WE WERE BEING CHASED DOWN THIS ALLEY BY THE FASCIST POLICE...
"WE HAD ALL DECIDED LIFE WASN'T WORTH LIVING AND KRYTEN WAS ABOUT TO TOP HIMSELF..."
I'M AFTER YOU WITH THE GUN
DITTO
COUNT ME IN!
BUT THERE'S ONLY ONE BULLET LEFT
WE COULD PUT OUR HEADS TOGETHER AND THE BULLET COULD GO DOWN THE LINE
READY?

THEN SUDDENLY WE WERE BACK ON RED DWARF KRYTEN STARTED EXPLAINING ALL KINDS OF STUFF
I NEVER PAY MUCH ATTENTION WHEN THAT HAPPENS, IF YOU WANT TO KNOW THE TRUTH.
HMMM!

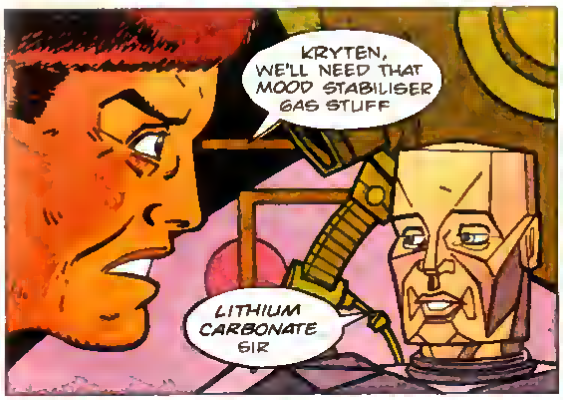

WHAT DO YOU MEAN 'HMMM'? DO YOU MEAN 'HMMM, I'M SORRY WE SEEM TO HAVE MADE A TERRIBLE MISTAKE'?
OR DO YOU MEAN 'HMMM, HE OBVIOUSLY SHOT THE OTHERS AND PRESSED THE GUN INTO THE MECHANOID'S HANDS'?


IT'S TRUE WE FOUND THE BULLET LODGED IN WILLIAM DOYLE'S HEAD
I SHOULDA KNOWN, NOTHING COULD PENETRATE A HEAD AS THICK AS RIMMER'S.
BUT DO YOU REALLY EXPECT ME TO BELIEVE THAT FOUR PEOPLE DECIDED TO KILL THEMSELVES AT THE SAME TIME?

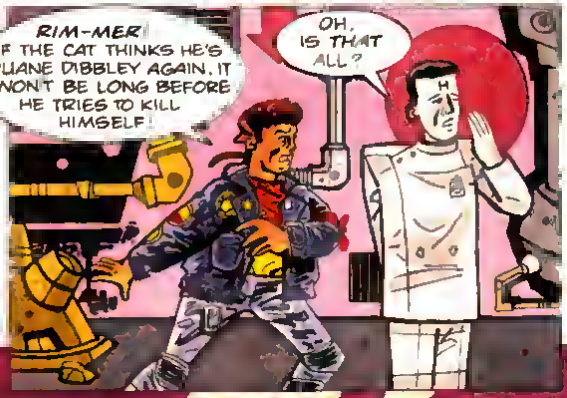
THAT WILL BE ALL FOR NOW, DIBBLEY


I DON'T THINK WE'LL GET ANYTHING ELSE OUT OF HIM
MEDICAL EXPERIMENTATION?
MIGHT AS WELL

DAVE, DAVE, WE'VE GOT A PROBLEM!
WHAT IS IT, HOL?
THE CAT'S HALLUCINATING. HE THINKS HE'S DUANE DIBBLEY AGAIN


KRYTEN, WE'LL NEED THAT MOOD STABILISER GAS STUFF
LITHIUM CARBONATE SIR

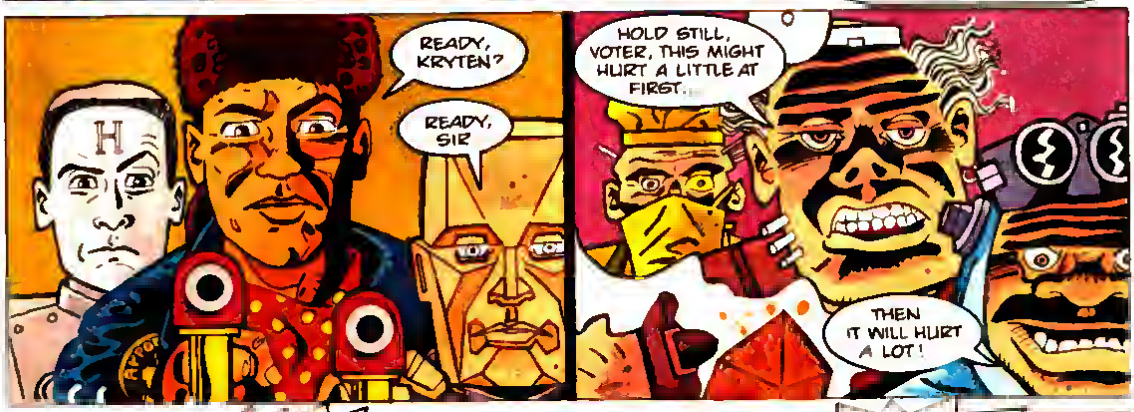
LOOK WHAT'S THE BIG PANIC?


RIM-MER! IF THE CAT THINKS HE'S DUANE DIBBLEY AGAIN, IT WON'T BE LONG BEFORE HE TRIES TO KILL HIMSELF!
OH, IS THAT ALL?

WE'D LIKE TO CARRY OUT SOME TESTS JUST ROUTINE STUFF
LET ME INTRODUCE

DR MAXWELL, DR PENSION AND DR FUND
TRUST ME I'M A DOCTOR
VOLT MASTER

YAAAAA!!
TAKE IT EASY, CAT. IT'S US.
YAAAAA!!
I'VE BEEN LOOKING FORWARD TO A CHANCE TO TEST THIS NEW GENITOMETER WITH NON-SLIP RUBBER HANDLES


READY, KRYTEN?
READY, SIR
HOLD STILL, VOTER, THIS MIGHT HURT A LITTLE AT FIRST...
THEN IT WILL HURT A LOT!

YEE-ARGGH!
SMEG KNOWS WHAT HE THINKS WE'RE DOING TO HIM
YEE-ARGGH!
HEY IS THAT THE NIPPLE-MATIC WITH ROTATING BLADES?
YEAH. I GOT IT IN THE POST YESTERDAY

STOP HIM! HE'S GRABBING SOMETHING!
YOU'LL NEVER TAKE ME ALIVE!

I SAY LET HIM TRY. THINGS HAVE BEEN PRETTY DULL AROUND HERE LATELY.
THAT IS PROBABLY THE BEST COURSE OF ACTION.
I DON'T BELIEVE YOU MONKEYS! YOU'D STAND THERE AND LET ME KILL MYSELF?!
THE LITHEUM CARBONATE APPEARS TO BE TAKING EFFECT.
HAVE YOU SEEN THE BLADE ON THIS SUCKER?!
NO, WE HAVEN'T, I'M AFRAID.
NOT ALL THAT SURPRISING WHEN YOU STOP TO CONSIDER THAT WHAT YOU ARE ACTUALLY HOLDING IS...
...A HERRING!
YUP!
I WOULD CONJECT THAT THE CAT HAS SUFFERED A FLASHBACK TO THE HALLUCINATION CAUSED BY THE DESPAIR SQUID'S INK THIS TIME IT TAPPED INTO SOME ANCESTRAL FEAR OF CASTRATION.
A BARBARIC PRACTICE KNOWN AS NEUTERING I BELIEVE
YOU'D REALLY HAVE LET ME DO IT, WOULDN'T YOU?
WHAT ARE YOU TALKING ABOUT!? IT WAS A SMEGGING FISH!
HEY! ONE GOOD HACK AND THE STAIN ON MY COLLAR WOULDA BEEN TERMINAL!
THE END

"It's so unusual for English writers to be asked to run a show in America and we were very keen to make it possible. (But) The implication over there is not 'let's make good television', it's 'let's get rich' And they all gave each other high fives after the reading and said 'let's get rich, we're all gonna get rich, this is going to be a truly rich-making programme'. And Doug and I were looking at each other and thinking, 'er... it's s**t!' "
— Rob Grant on the American Pilot of Red Dwarf.

REVIEW OF *RED DWARF* THE AMERICAN PILOT

by Jane Killick

The $1½ million pilot show designed to sell RED DWARF to American television follows the basic plot of the first British episode THE END (as we told you in SMEGAZINE NO.2).

Lister has smuggled a cat he calls Frankenstein aboard the mining ship RED DWARF against regulations. The cat is detected by the ship's sensors and Lister appeals to Kryten to hide his pregnant pet for him. Needless to say, Listar's plan is discovered, but he refuses to tell the Captain where Frankenstein is hidden. Kryten is ordered to reveal where the cat is, but he resists questioning and short-circuits himself in the process. Kryten is sent away for repairs while Lister is sent into stasis for six months.

Three million years later, Lister is woken up by the ship's computer, Holly. The rest of the crew are dead from a radiation accident, but Lister isn't alone for long. Second technician Rimmer is resurrected as a hologram; Kryten is picked up from the repair workshop; and they find a creature in the hold who evolved from Frankenstein the Cat.

A vision of Lister, Cat, Kryten and Christine Kochanski (note the Ch — the Americans couldn't cope with a K) materialise from the future with a very important message. As their energy level is drained, the Lister from the future tells his past self, "you gotta...", before they vanish from lack of power. Lister believes his future self was trying to tell him he must find a way back to Earth. He accidentally leans on the control panel and RED DWARF zooms off into the distance.

After the end credits, Holly explains what amazing adventures they are going to have, over clips of some of the more spectacular bits from British RED DWARF — the implication being you can only find out more if the Network cough up the money to make a series.

The pilot programme didn't impress British fans when it was shown at the DIMENSION JUMP Convention, and it didn't impress the Network who got cold feet over the project.

The opening titles lay down the foundations for the rest of the episode — Todd Rungren's uninspiring music plays over the familiar scenes of Lister painting the outside of the ship (the Americans struck a deal with the Beeb to use UK model shots to save cost). It's as if the titles are a prophecy. The mix of British and American never really gels throughout the episode. The sets, which are virtually identical to the British ver-

sion, are full of people delivering familer English dielogue in an Americen accent.

The American Lister is played by e bearded Craig Bierko who is a typicel Americen hero. He comes across well because he brings something new to the pert; he ects well and his commend of comic delivery is one of the best things about the show. He's not the unkempt lager-swilling Lister we're used to; in fact, Christine Kochanski is Lister's girlfriend as the story opens.

Rimmer is played by Chris Eigemen, although you wouldn't know he was supposed to be one of the main cherecters of the show from the pilot. Apert from a couple of bnef conversations with Lister about taking the astronavigation exam, he doesn't really appear until he comes beck as a hologram. The natural reection when Rimmer is resurrected is 'SO WHAT?', end if I hadn't seen RED DWARF before it probebly would have been, 'WHICH ONE WAS RIMMER?'

What saved the show from e total disaster for many people was Robert Llewellyn as Kryten. He gets some of the funniest moments — like when he explains he's spent three million yeers in the repeir workshop reeding the 'Fire Exit' sign! This is partly because Robert's been eble to develop Kryten's cheracter in Englend, but elso his is the only character thet comes enywhere near being defined in the script. He's the friendly android who saves the cat.

What's missing from the American pilot thet mede RED DWARF's first British episode successful as comedy-drame is the charactensation. Imegine sit-coms like STEPTOE AND SON where Steptoe wasn't "e dirty old men" or ONLY FOOLS AND HORSES where Del didn't pretend he was e rich businessmen rather then e dodgy street treder. That's what the Amencan RED DWARF was like, they weren't cherecters, they were just bodies saying lines. In the opening scene of THE END, Lister and Rimmer's argument about cleening out the chicken soup nozzle of the dispensing mechine shows what a slob Lister is and what a stickler for rules Rimmer is. All this is swept under the cerpet in the Amencan version, so the audience never comes to realise the comic possibilities of forcing together two characters — Lister and Rimmer — who don't get on together.

The way the American pilot rushes through the story makes it a bit of e mess. Everything wes cremmed in to the American TV half hour (which is about twenty-two minutes because of edverts). What with less time to tell the story, plus the extre plot lines (Kryten and their future selves) — it's herdly surprising that the eudience was esking, 'what's a hologram?' just as they were wondering, 'what's e stasis field?'.

The Cat (Hinton Battle) made about as much impression as a raindrop in e river. After being found in the hold it was barely minutes before he was an accepted part of the crew. He wasn't a patch on Danny John-Jules.

Holly fans will be interested to know everyone's favourite computer was played by Jane Leeves, who's apperently en English former newsreader. Her delivery was more along the scatty lines of Hattie Hayridge than the dead-pan tones of Norman Lovett. She worked well (even though her eccent kept drifting beck and forth ecross the Atlantic) and she could heve developed a distinctive Holly if given the chence.

Despite its faults, there's no denying the programme's funny, in fact funnier then the first British episode. There were a few American jokes thrown in for good measure — "Three million years! Wow, my baseball cards must be worth e fortune!", although most of the lines were just lifted from the British scripts. It worked as a comedy, but it never really mede it as drama.

By ell counts, the American network were elso suitably unimpressed with the pilot and celled in Rob Grant and Doug Naylor to salvage what they could. Given four days to prepare end film everything, and a studio Rob described as a "garage", they mede a promo.

This film lasts about fifteen minutes end begins with excerpts from RED DWARF V es e teaser... "Once there was

Chic Donchip

JANE LEEVES

Chic Donchin

ANTHONY FUSCLE, TERRI FARRELL, CRAIG BIERKO

RED DWARF UK," the screen exclaims, "And now — RED DWARF USA!". It opens with Craig Bierko's Lister recording a message to send back to Earth. Instantly, it's visually more exciting. The camera is tight on Lister's face and light falling through e wire mesh casts a honeycomb shadow on the actors.

Rimmer has been re-cast as actor Anthony Fuscle and so hes the Cat — as a WOMAN! But even the promo is e hotch-potch of various unrelated clips, precariously hung together by Lister's message as some sort of nerration. The clips themselves are taken from the pilot, British RED DWARF (mostly featuring Kryten) and new film.

The female Cat, played by American comedienne, Terri Farrell, is a fearless beast who has nine lives so doesn't mind dying several times! She walks around in a slinky cat-suit and is obviously there for her sex appeal (nothing better to increase the ratings). This angered many RED DWARF fans because the show has always been about the last humen alive trapped in a masculine world. A female Cat would have obviously changed the chemistry of the show if it hed gone ahead.

The promo is not an entertaining programme to sit down and watch. It's really a showcase which, not surprisingly, doesn't follow any particular story. And some of the clips such as a sequence re-recorded with American actors from the UK episode, MAROONED, ere a bit flat.

All in all, it's a shame an American version of RED DWARF didn't take off. With the resources of imagination, talent and money that can be found in the States, a whole series of wonderful programmes could heve been made. Unfortunately, if the people involved in the American pilot were born with any imagination or talent, they evidently left it on the bus on the way to the studios. It's sad the project never fulfilled its promise, but at least wa can still treasure the RED DWARF we know and not be embarrassed by a poorly produced, if funny, Americen version of "Some Guys Have Fun in Space". ☘

NEWS FROM THE DWARF

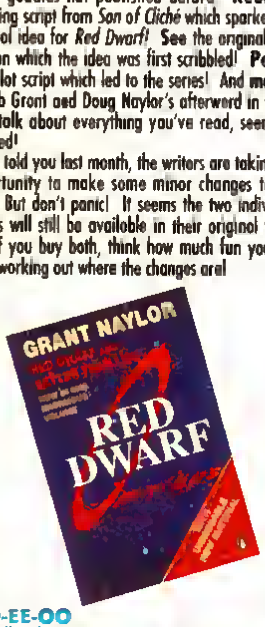
RED DWARF VI

The most welcome news this month is that there's definitely going to be another series of Red Dwarf. Grant Naylor have been given the official green light by the BBC. Work has started on making sure everyone's available for rehearsal and filming (which, it appears, all the cast will be). Recording should be taking place around February time.

RED DWARF OMNIBUS

The combined version of the Red Dwarf books, due out on 19th November, will also include several other goodies not published before. **Read** the amazing script from *Son of Cliché* which sparked the original idea for *Red Dwarf!* **See** the original beer mat on which the idea was first scribbled! **Peruse** the pilot script which led to the series! And **marvel** at Rob Grant and Doug Naylor's afterword in which they talk about everything you've read, seen and perused!

As we told you last month, the writers are taking the opportunity to make some minor changes to the text. But don't panic! It seems the two individual novels will still be available in their original form. And if you buy both, think how much fun you can have working out where the changes are!



OO-EE-OO

As well as being involved in *Red Dwarf*, its writers are working on a new comedy science fiction series for ITV. The original idea behind The *Oo-ee-oO Dimension* was a comedy version of The *Twilight Zone*. But Rob Grant and Doug Naylor say it's now drifted a little away from that concept. The series is currently "in development" with Carlton Television who take over Thames TV's week-day licence to broadcast to London in 1993.

RED DWARF IN GRAPHIC DETAIL

Feelers are being extended from the Grant/Naylor offices for someone to produce a *Red Dwarf* graphic novel (that's a posh term for a comic strip in book form). We'll keep you posted on any further developments.

TALKING BOOK

The first *Red Dwarf* novel as recorded by Chris Barrie is available by mail order now (see below for a special readers' offer). The total and unabridged version, brought to life by the alter ego of the great Arnold J. Rimmer himself, fills no less than six cassettes.

The double-cassette abridged version to be sold in the shops should be ready for Christmas. *Laughing Stock Productions*, who produced the talking book, will be chatting with writers Rob Grant and Doug Naylor to make sure they approve of the edits before it's released.

So if you're writing a note to Santa Claus this year, make sure you let him know which version you want!

SPECIAL OFFER TO OUR READERS!!!

The unabridged talking book of the Red Dwarf bestseller Infinity Welcomes Careful Drivers by Grant Naylor and read by Chris Barrie - is now available by mail order at the special Red Dwarf Smegazine readers' offer price of £19.99, including P & P. Just send a cheque or postal order (not cash!) to LAUGHING STOCK PRODUCTIONS, PO Box 408, London SW11 6JJ. (Allow 21 days for delivery.)

CRAIG CHARLES IN AMERICA

Craig has been in discussions with some American producers about appearing in a sit-com States-side. "I don't think it's going to happen," Craig told the *Smegazine*. "I just don't trust the Americans enough. I'm glad that it looks like I'm going to be pulling out rather than them pulling out on me. That's doing my confidence no end of good because they all seem to want me. Now I'm just thinking not."

GHOSTS, GNOULS AND CRAIG CHARLES

Look out for a rather scary programme on Hallowe'en night starring Craig Charles, Michael Parkinson, Sarah Greene and Mike Smith. "It's going to be really good," enthuses Craig. "It's about ghosts and we're doing a programme called *Ghost Watch*, but I really can't say any more because I'm sworn to secrecy." It's on BBC1, Saturday October 31st - probably at 9.25pm.

WEATHER TO WATCH CRAIG?

Craig will also be delving into that great obsession of the British - the weather! He'll be looking at some of the more dramatic aspects of the climate in *Weather Watch* which promises great special effects and costumes. Craig's going all over England, location filming for the six-week series. Apparently he has many weather connections including losing his beloved (uninsured) 1944 US jeep in the 1987 storm when it was squashed under a four hundred year old tree!

The series of ten minute episodes begins on Sunday 1st November, BBC1 at 6.15pm.

VIRTUALLY LISTER

Craig Charles will be hosting the first virtual reality game show. *Cyberzone* will be a million miles away from *Going for Gold!* and more like a cross between *The Crystal Maze* and *Red Dwarf* (whatever that means). BBC sources suggest it'll be on BBC 2 sometime next year.

CRAIG CHARLES ON YOUR RADIO

It doesn't matter where you go, it seems you can't escape Craig Charles. Radio 4 listeners will welcome his return on Loose Ends, producing off-the-wall reports on off-the-wall subjects. Though don't expect to hear him every week (Saturday mornings 10am), as he shares the guest slot with several other celebs. And if you live in London you may get the chance to wake up with Craig Charles five days a week! It looks like Craig could be presenting the morning show on Kiss FM from October. Turn your dial to 100MHz.

THE CHRIS BARRIE EMPIRE

Chris "Rimmer" Barrie returns to the most chaotic leisure centre in the country to make a new series starring the incredulous Mr Brittas. He should be working on this until the end of the year and it isn't expected to reach our TV screens until January at the earliest. Anyone who wants to see Mr Brittas in the flesh (ooh er!) might like to try contacting the BBC ticket unit about being one of the studio audience.

THE CAT MADE MARIAN

A Christmas special of *Maid Marian* and *Her Merry Men* featuring Danny John-Jules as Barrington will form part of Children's BBC's December schedule. A transmission date is yet to be fixed, but it's expected to be shown in the week before Christmas.

Meanwhile, the new series chronicling the whacky tales of the fashion-conscious Robin Hood is already in the can, and should be on your screens next year. What's more Danny John-Jules is already in discussion with the Beeb about making yet another series with Maid Marian and the gang!

LISTER AND KRYTEN CONVENE TOGETHER

Craig Charles and Robert Llewellyn are booked to appear at a Science Fiction Convention at the end of November. But the sad news for us Brits is that it's in Chicago!

TREK DWARF

A convention for British *Red Dwarf* fans is planned for 5th-7th March 1993 in Leicester. As the name suggests, it's a joint *Red Dwarf/Star Trek* convention. People expected to attend are a number of behind-the-scenes *Star Trek* people and Editor of the *Smegazine*, Mike Butcher (a guest worth the entrance fee on his own (a-hem!)). It costs £25 to attend, but we suggest you write off to them enclosing an S.A.E. for details before sending off any quids.

You can contact them by writing to:
TREK/DWARF, 47 Marsham, Orton Goldhay, Peterborough, Cambridgeshire PE2 5RN

GOING! GOING! GONE!

Bonhams are pleased with the way Red Dwarf costumes and props sold at their recent auction. The twenty-eight lots raised a total of £4450.

RED DWARF NEWS-HOUND:
Jane Killick

ARNOLD J RIMMER MORE LIFE, MORE DIARIES

Dictated to, and transcribed by, Holly — yeah, bloody Muggins here, doing absolutely everything as usual! (with a little help from Steve Lyons)

MARCH

30

Tape on.

Holly, it's me — Duke. I know I swore never to subject my enlightening memoirs to the deranged processes of your inadequate mind ever again, but something very important occurred today, and since your black box recording will no doubt be more concerned with what we had for supper tonight, I felt it was my duty to record this momentous event for posterity. Holly, we've finally found them. The aliens are here! What do you think about **that**, eh?

What? Holly, never mind the nickname — what about the aliens? Look, 'Duke' was always my nickname in the Space Scouts — I fail to see why I should stop using it now just because, for some incomprehensible reason, **you** find it mildly amusing. Since **always**, Holly. Now just shut up, will you, and let me tell you about the aliens!

No Holly, I **know** you haven't detected anything — but then, **you** didn't detect anything when 'Sterbug' went screaming down that time hole last week, did you? Not a word as we had to switch to manual and I took command and guided that ship and its ragamuffin crew through the most devastating space battle which ever raged through the cosmos, back to safety through a freak wormhole, the slightest deviation in course threatening an instant and gruesome death for all of us. And what was **your** total contribution to the situation? What was the first thing you said, once we'd braved the dangers alone and returned to our own reality? "Watch yourselves lads, I think that last turn shook the toilet seat loose!" Honestly, you're about as useful as a Pot Noodle in a famine!

Holly, we were being **shot** at, and when — thanks to my blinding turn of speed on the controls — we avoided the missile, it continued straight on into the upper atmosphere. Now if that's not a raging space battle, I'm the Queen of Spain.

Yes, okay, so Lister actually **operated** the controls — but it was old Arnie giving the orders, calling the shots, mapping the...

Look, you air-headed bimbo, that's not the point. And anyway, that isn't the subject under discussion at the moment. I'm here to talk about the aliens, okay?

Right. Well as it happens, a few of my possessions went missing today. My Long Service medals, for a start, and I can't say I'm too happy about that! My fountain pen vanished as well — and I don't just mean **any** old fountain pen, I mean the lucky one, the 'Guaranteed Pass' pen that I used to take into my exams with me.

Yes, yes, okay, so I failed a few little exams! Doesn't **everyone**? I was just getting into my stride. One more chance, one last attempt, and it was an officer's pips for me — but no, I had to get hit in the face with a blast of radiation instead, didn't I? So don't tell me about my lucky pen Holly, because it was never even given a chance!

Look Holly, just shut up, okay? I'm talking about what happened to my medals and to my pen today. And it's pretty obvious what's behind it all, isn't it?!

No, **not** my own incompetence, you goit. Aliens!

Yes, aliens! I thought that'd shake you. More tomorrow, Holly, when I've investigated this matter further. Tape off.

MARCH

31

Tape on.

More information on the alien presence. There's definitely something going on here, Holly. I checked the toilet roll situation today — aliens always seem to go for that — and you know what? We've gone through six whole rolls in the last

week! Now if that's not alien intervention, I don't know what is.

Of course I know what I'm talking about! This has happened before, you know.

So? What if I did cook dinner on Tuesday?

Holly, I hardly think my beautiful kipper stew and sugar dumplings can in any way be blamed for what is clearly the work of an intelligent alien race, now do you?

Look Holly, it's a closed subject. I'm dictating vital evidence on extra-terrestrial activities here, for future generations to study, so just let me get on with it.

Now as I was saying, I found two **more** inexplicable occurrences as well. Firstly, I paid our old quarters a visit, only to find that the sheets had been stripped from the beds. And secondly, I noticed the Dream Recorder was missing. Holly, I want you to get right on to this. There must be some weird sort of cryptographic significance to the combination of these five phenomena, and I want you to use all your powers of deduction — God help us! — to find it. To give you a start, I suspect we're looking for a message along the lines of "Hello, we are the Quagaars, and we have come to provide you all with perfect new bodies and take you off to our paradise home." Something like that. Of course, I will continue — for the sake of all who may hear this recording in the future — to update my personal log on a daily basis, for at least as long as the alien visitation continues.

Tape off. Holly. Until tomorrow.

JULY

27

Tape on.

Okay Holly, this is important. I...

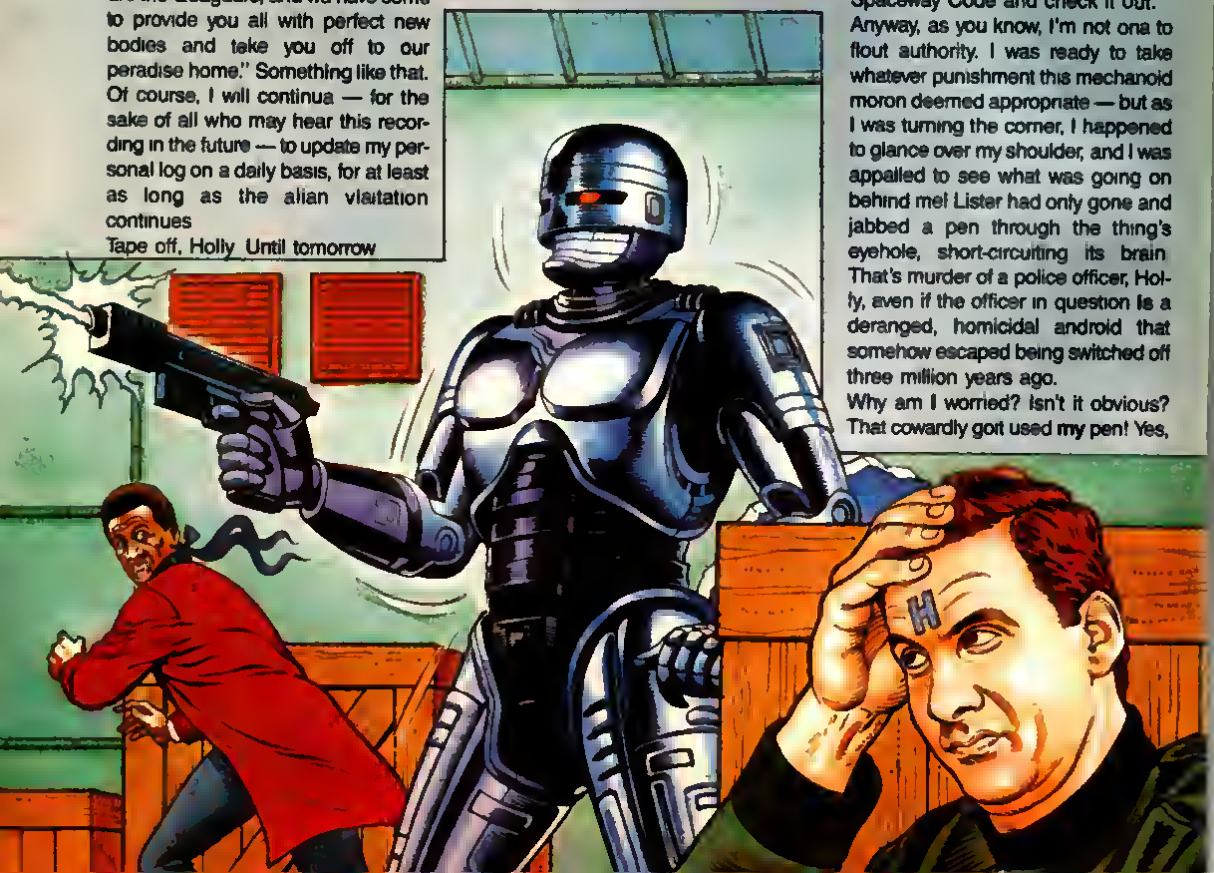
Eh? Since when? Holly, I missed a few measly days — I was busy, for smeg's sake! Now look.

The aliens? What..? Oh, **those** aliens! Holly, as you know full well, aliens don't reveal their presence just like that. They don't jump out at you from the shadows and shout, "Here we are, have a new body, everybody!" If **that** was how they operated, they wouldn't be — **well, alien**, would they? But they **were** here, Holly. Okay, so they decided not to make contact on this occasion, but mark my words, they'll be back. In fact, they made a fleeting visit last week, just to return the Dream Recorder, and if they're listening, I really would like to get my medals back please, if you've finished with them, thank you. Anyway Holly, in the meantime, I happen to have a problem, if you'll just shut up and let me get on with talking about it.

Thank you. Now look, I could be in big trouble here. You know that stupid android traffic cop that blasted his way on board today? Well, he said we'd parked in orbit around a planet with double yellow rings. I mean, it was ridiculous — but who do you suppose got the blame? Oh yes, always the way, isn't it? If I want Kryten to iron my underpants, all I get is, "I'm terribly sorry, sir, but I have some paint I have to watch drying tonight!" If I give the command to launch a probe, I'm invariably told which orifice to insert that probe **into**. But when some over-zealous android wants someone to slap a traffic violation ticket on, all of a sudden it's "Second Technician A J Rimmer gives all the orders around here, sir — it's him you want to speak to!" And of course, just my luck, the charge for double parking has been increased. It used to be a forty dollar-pound fine — now, for some incomprehensible reason, it's been altered to 'instant death by laser obliteration'. Admittedly, I think the android might have been a little less harsh had the Cat not pissed in his helmet, but even so, it seems a bit steep to me. A side note please, Holly, I must remember to dig out my old copy of the Spaceway Code and check it out.

Anyway, as you know, I'm not one to flout authority. I was ready to take whatever punishment this mechanoid moron deemed appropriate — but as I was turning the corner, I happened to glance over my shoulder, and I was appalled to see what was going on behind me! Lister had only gone and jabbed a pen through the thing's eyehole, short-circuiting its brain. That's murder of a police officer, Holly, even if the officer in question is a deranged, homicidal android that somehow escaped being switched off three million years ago.

Why am I worried? Isn't it obvious? That cowardly got used **my** pen! Yes,



that one, the fountain pen, and what he was doing with it, I don't know! And it's my name on the ticket, of course — so when an entire squad of kill-crazed Simulants comes to investigate, it's me that'll get the blame, isn't it? That's why I wanted the whole truth recorded here now, so that in the event of my capture and the subsequent inspection of this ship's records, it will be made **absolutely** clear to all concerned that the culprit was not me, Second Technician Arnold Rimmer, but David Lister, Third Technician, RD52169. That's Lister, L-I-S-T-

Right, right, that's all then. I'll be back tomorrow, Holly, with more of my thoughts and reflections as usual. Maybe things will have calmed down a bit by then.

Tape off.

GELDOF

19

Tape on.

Holly, I am absolutely furious!

Why? You know very well why! I made a surprise inspection of the Skutters' work today, and do you know what I found? **Three** of the idle goits, just sat in the cinema, watching a vid.

Yes, I **know** that's nothing unusual Holly, but it is something I intend to stamp down on, hard. No, what I objected to today was the **content** of the film. 'The Most Pathetic Dreams of Arnold Rimmer, volume 1'. Yes, yes, someone had borrowed the Dream Recorder and run off a tape of **my** most intimate fantasies! It was all there — Yvonna McGruder, Carol McCauley, Sandra... well look, it doesn't matter what was on it. What I was interested in was who'd recorded it! So I confronted the Cat, at least expecting he'd have the decency to deny it — and he just stood there, in that stupid new shirt he cut from our old bedclothes, and said he'd done it for a **laugh**! Well, he won't be laughing soon, I can tell you. I loaded sixty of his favourite suits into a garbage pod and shot them out towards that ocean planet we passed the other day. That'll teach him a lesson. It still leaves Lister to deal with, though — I'm thinking of doing the same with his curry spices — it might do the air conditioning a favour as well!

Yes, Lister, he was in on it too — and no apologies from him, either. He just wanted to know how I got into that position with Fiona Barrington in the back of the Jaguar. He was practising it on the bed all day — strained both thigh muscles in the attempt, which serves the gimboid right. And then, Holly, the final humiliation — I got back to my bunk this evening, only to find a peephole bra laying on the pillow, obviously intended as some sort of feeble joke at my expense!

Anyway, there was one bit of good news today. My medals have finally turned up. Apparently, the Cat 'borrowed' them as a fashion accessory — the stupid animal accidentally admitted it at tea tonight. Of course, I sent him off to get them right away — apparently, they're in the pocket of one of his suits.

His suit pocket...

SMEGI

(Tape ends, inexplicably.)

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From Commodore

JUPITER MINING CORPORATION

APPLICATION FOR EMPLOYMENT

TO BE COMPLETED IN BLOCK CAPITALS

TITLE ~~Jupiter Mining Corporation – Application for employment~~		SURNAME Dave	FORENAMES Lister
SEX If available	AGE 25	BORN ✓	MARITAL STATUS None

ADDRESS Luggage Locker, 4179 Mimas Central Shuttle Station.

POST APPLIED FOR Captain (Will accept alternatives)

EXPERIENCE IN RELATED FIELDS

~~Went camping in the Second Year.~~

(SORRY – MISUNDERSTOOD) Once used a screwdriver.

EDUCATION, INCLUDING DETAILS OF EXAMINATION RESULTS

School.

~~Art college~~ (DOESN'T COUNT)

ENGLISH GCSE
HISTORY GCSE
BIOLOGY GCSE
P.E. GCSE

MATHS GCSE
SPACE STUDIES GCSE
GEOGRAPHY GCSE
(all failed)

HOBBIES/INTERESTS

Zero Gravity Football
Topless Female Mud Wrestling
Pool
Eating Curries
Rastabilly Skank Music

PREVIOUS EMPLOYMENT

JOB HELD	DURATION	REASON FOR LEAVING
~~Supermarket~~ trolley attendant	10 years	To avoid being tied down to a career
Paper Round	30 mins	Sacked for drawing beards on page 3

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EXPLAIN, AS FULLY AS POSSIBLE, WHY YOU WANT TO WORK FOR THE JUPITER MINING CORPORATION IF THE SPACE BELOW IS NOT ENOUGH, PLEASE CONTINUE YOUR REMARKS ON A SEPARATE SHEET

Because I'm skint.

ANY OTHER INFORMATION

The London Jets won the ZGFA Cup in 2179, thanks to a Hat Trick by their roof attack player, Jim Bailey, Speed. In the final quarter, they (continued over)

REFEREES

1. Patrick McCoy (Zero-GEE Football)
2. Peter Baker (underwater hockey)

I DECLARE THE ABOVE INFORMATION IS TRUE.

SIGNED By No, it isn't (trick question eh?)

DATE 1/4/80

FOR OFFICIAL USE ONLY

INTERVIEWER'S COMMENTS

I quit!

THE RED DWARF INTERVIEW

NORMAN LOVETT

Before the fateful head ex change operation Red Dwarf's erratic computer, Holly, had a very different face — that of actor and comedian, Norman Lovett, whose TV credits cover the broad spectrum of comedy from 'The Young Ones' to 'Keeping up Appearances'. Earlier this year we visited Norman in his adopted home town of Edinburgh, where he not only kept us entertained for several hours, but insisted on paying the Café bill — living in Scotland obviously hasn't effected him too drastically yet.

RED DWARF MAGAZINE: *Obviously, what everyone's dying to know is why you left 'Red Dwarf'.*

NORMAN LOVETT: They should have me back in it. No they shouldn't really, I'd want to take over. One of the reasons I left is because I moved to Edinburgh; I met my wife and I didn't want to be away a long time, I didn't want to leave. It was all through Paul Jackson really, he thought I was getting too big for my boots, wanting lots of money and stuff, but I wasn't at all. It was the OB — you know when you make a series you're in the studio for six weeks and you also go on location — it was silly, I was sitting in a van with a camera pointing at me while I'm on this monitor on wheels. They could have done those bits in the studio, but they wouldn't. So anyway, I'd just met my wife and I didn't want to be away for three months in Manchester, so I said, "Cut out the OB for me, I'll just do the rehearsals if you can cut the rehearsal days down." They did that, but then they halved the fee and I said, "Hang on, I'm not working for half the fee, because I'm still going to be on screen as much." In the end I said "forget it then". That was the reason and the producer, Paul Jackson — he's tough, head of Carlton now, a big business

men — thought it was my ego, it wasn't, it was nothing to do with that, so I said, "Well, that's it."

I suppose if I'd really wanted to be in the programme I would have just done it, but I made a decision there not to go on. In a way I felt I had done all I could do with the character, Holly couldn't be a lead character really, he was just an image on screen. With 'Queeg' they did a Holly episode and realistically I don't think they could have done any more. So I felt it was a good time to leave as opposed to getting stuck in it. I knew I was going to make my series, even though it wasn't definite then, but fortunately it's all happened now and I've had a chance to move on. This really is my big chance now and if I blow this I've had it, I'll be crawling back to Rob and Doug for work. No, I mean it's just the way it goes. Sorry, I don't half go on, don't I? Ask me a question.

RDM: *What's the format of the new series?*

NL: I did a pilot of it about three years ago; I'm an inventor — Norman's an inventor — he lives in this house with a talking dog which is a puppet, a talking horse which is actually an oil painting of a horse that talks — a very aloof horse. There's also a spider in it, but she doesn't say very much. My neighbours are Darren and Una, nouveau riche — he's got a capri. It's written by myself and Ian Pattison, who wrote Rab C. Nesbitt; I don't know whether you watch Rab C. Nesbitt, but he's a very good writer. I'm quietly confident, but at the same time still feel that it could be like the first series of 'Red Dwarf' — you know, it was good and bad, lots of people didn't like

it at all. But in the second series they really got it together, so I think you really learn a lot from your first series, but I feel it's going to do alright.

RDM: *Why was there such a lengthy gap between the pilot and the actual series?*

NL: Because Alan Yentob, who's head of BBC2, said it was a bit childish and needed to be more adult — I hadn't got together with Ian then. And then Rob C Nesbitt took off; the comedy unit at BBC Scotland is quite small, a little family sort of size, and it couldn't cope with making mine as well. So it was put back and in a way that worked out to be a good thing, because I found Ian in the meantime and he made it more ... I don't know, he made it less childish than I had it. I'm very good at simple visual humour, as I am in my stand-up, and Ian gave it more intellectualism if you like — it just turned out to be a very good partnership. Rob and Doug work together all the time, but me and Ian don't do that, we just have one meeting a week and talk on the phone a couple of times. I write a load of stuff, he does the same, then we put it all together and Ian will do the final structuring of the stories. People think it's so easy to write comedy, but it's not — the half hour show, the sketch, even a one line joke, it's still hard. I'm always delighted when I come up with a good one line joke for my stand up act because it's not easy at all.

RDM: *So you still do the stand-up act then?*

NL: Yeah, but I don't do it as much now. I did it last year at the festival here; I wrote 50 minutes of new material and it went down well. I'm hoping on the back of the success of the series — *hopefully* the success of the series — that I'll be able to do more stand-up in the Autumn when it goes out. I'll get more people to come and see me, I'll be able to play bigger places and people will be able to see what my stand-up is about.

RDM: *How did you first start out doing the comedy?*

NL: I started in my early thirties and I'm 45 now, so it's over ten years. I did pubs in London with bands; I did gigs with 999, do you remember them?

Ellis Fell

The Clash, remember the Clash? All that sort of stuff. Then the Comedy Store came along and I went to that — that's when Alexei Sayle and Rik Mayall and Adrian Edmonson were all there. I had a guitar and I did a rock orientated act. I suppose I liked John Cooper Clarke and Ian Dury. I used to do songs and strum along and do a John Peel impression, all that sort of stuff — pretty awful really, but I survived. I had a 12 minute act and it got me started. Then one night at the Comedy Store I went on, I did well, and I went on again without the guitar and started talking. Some of the other comedians said, "You should do that, it's much better you just being yourself." And that was how I started with the hangdog, the slow delivery and all that. There are a lot of comedians that have been doing that — Arnold Brown, Jack Dee, Hattie Hayridge — Hattie Hayridge got accused of being a female Norman Lovett when she started but when I met her she said, "I've never even seen your act." I said, "It doesn't matter, you can do what you like."

Anyway Rob and Doug knew me, though Rob knew me better, and I came into 'Red Dwarf' — you know the story about it being a voice over at the beginning don't you?

RDM: *Vaguely.*

NL: Well I'd done Ruby Wax's show on Channel 4 years ago, 'Don't Miss Wax'.

RDM: *Was that your first TV by the way?*

NL: I'd done bits of my act on television, but 'Don't Miss Wax' was the first sort of cult thing. They made two series of that and I played a floor manager on the show. Then the 'Red Dwarf' thing came along and that was offered me. I went along for one of the main parts actually, but I didn't get the job, I can't remember which one.

RDM: *Rimmer?*

NL: Yes, it was Chris Barrie's part, I couldn't have played the slob. Craig did a slob because, you know, he's not far away from one, he's like that, smoking and all that. He's changed a lot now by all accounts, on the phone he says he's changed a lot, but I don't know, I'll believe it when I see it — he's still very young isn't he?

Anyway, so I didn't get the job, Chris got it; I'll tell you who also was up for that part — the man who played Hancock.

RDM: *Alfred Molina?*

NL: Yeah he was up for that part. A lot of people, other performers I mean, said to me when it started, "How the hell did Chris Barrie and Craig Charles get the job?" I suppose other performers are like that with each other. They said it should have gone to other actors, but in a way it was perfect that it went to a poet and impressionist, a comedian and a dancer, but it *was* quite astonishing really. So I was offered the part of Holly and I took it because I needed the work but I was quite upset because it was a voice-over — after Ruby Wax I wanted to stay *seen* on television you know. Anyway I did it and we got to the third episode, but I was complaining every week, I said I know how Holly can look visually on the screen. So, on the recording of the third episode, they went back and did my bits again and from then on, it was a visual thing.

RDM: *So two episodes were actually recorded without you being seen?*

NL: I was standing off set with a microphone doing those little lines and there weren't many lines — I got more lines as it developed. They also put that stuff on me, that rubber milk, I really hated it. In the second series I said no I want to be more human, so I got out of having all that stuff put on me. But I did still want him to appear more human as well, because I thought it was funny that he should actually be this moaning old git, but he was quite cheeky, wasn't he? I mean the stuff they wrote for me was fantastic, it was good stuff, a bit rude and playgroundy at times, a bit sick at times as well, but good stuff.

RDM: *How did you find working with Hattie Heyridge when she came along?*

NL: OK, it was OK. The only thing I was cross about — this isn't Hattie's fault — Rob and Doug promised me when I left there'd be a new character and they'd change Holly completely. I was very upset when they got her in, because I wanted it to remain my part and them to get a very different type of Holly, but they didn't do that. I just felt that instead of doing it my way, which I felt she was trying to do, she could have done it another way and should have done it another way, but that's not all her fault.

RDM: *But she was more or less continuing what she had already established in the 'Parallel Universe' episode.*

NL: Yes, I suppose she was. There was one episode when she had slicked back hair and she was faster and belted it out. I felt that that was how she should have done it. That's me, that's my opinion, I could be wrong. But I got on alright with her, before she did the first episode she tried to get hold of copies of all the other episodes and I lent them to her — I've still got series one and two on tape — to help her play the part, because she had to play my opposite and be like me. I don't expect her to send me any money for giving her this opportunity in television (laughs)!

RDM: *You've obviously kept up with the programme.*

NL: Yes, except I missed the last series, apart from a couple of them, because I was making my own series I didn't get the chance to see them. What did you think of the last series, was it good?

RDM: *They seemed to cut down the comedy elements in favour of more solid science fiction; it was great stuff, but personally we'd prefer it if there were more laughs.*

NL: It's great to get the laughs, isn't it? I mean a great roofer from the audience, that's what it's all about and I think that's what a lot of fans really like.

RDM: *We heard that there is a possibility that the next series might not be recorded in front of a studio audience.*

NL: Well I didn't record mine in front of a studio audience, lots of comedies aren't now. You get it all done and edited then show it to a studio audience three episodes a night and collect the laughter. The good thing about a studio audience is it makes you nervous and you get it right first time and you get your timing right. If I say a funny line I'll wait for the laugh to come in before I get on with my next one, if you haven't got the audience there how much of a gap do you leave for the laugh? How cheeky can you get? Do you say, "there's a good ten second laugh there"? You can't do that, so it's up to them to shorten the laughs when they edit. It's the editing which is the clever part of this business, of course you want the talent in the first place, good writing, good production team and then a good editor, an editor's very important

Eliza Fell

especially for somsthing like 'Red Dwarf'.

RDM: *Would you go back and play Holly if tha part was opan again?*

NL: I'd probebly do a one-off if they askad me to do an apisoda. It would ba quita nice to maat tha othars again, that would bring back mamorias

RDM: *Perhaps they could do another parallel universe story and you could be Hilly!*

NL: (laughing) It's funny how peopla do repeat themselves. I was watching Ruby Wex — sha's on BBC1 now — and she's copying soma of tha things she did on Channal 4 whan I was with her. Bacause not many people saw those sha cen usa tha ideas again and no-one's going to know, sha's got another audianca.

RDM: *Did you go back and do that show agein when you finished 'Red Dwarf', or are wa gatting confused with tha rapaata?*

NL: I never workad with Ruby again, eha laft and went to BBC2 and didn't use me anymore. I didn't mind that really, becausa all I did in that was play this gormless floor managar — I wrota my own matanal for that ona — and that was lika, you know, baing stuck. Dama Edna Everaga has that stupid woman who says nothing and I didn't want to be trapped doing ona of thosa, although I spoke and did jokas. Raally at tha end of tha day you want to know how far you can go as a comic and I knew I should be furthar up than that. Perhaps I'm wrong, perhaps after October you might say, "Yeah, ha was bloody wrong," but I don't think I am

RDM: *Tha only thing we can remambar from that particular Ruby Wax senas is your charactar.*

NL: That'e great, I got a lot of good reaction from that bacausa I was sconing good points in it; I suppose in Red Dwarf I scorad big points as well. It's always nice to be in somathing small, knowing what you'ra doing and gatting your laughs — that's what it's ebout, doing comedy, gatting your laughs.

RDM: *Do you prefar writing your own matarial?*

NL: Not if it's soma good stuff. Whan Rob and Doug cama in with some good stuff or when Ian cama in and wa co-wrote tha sarias, it was a pleasura that someona alse had writtan it and I could go and do it, you know

RDM: *You weren't tampted to add any linas of your own at all?*

NL: No, not if it's right. If it's right you do it and that's it. It's hard to writa everything, I'd love to ba Ban Elton or somaone lika that, but ha can't act and I can act, so I can do something ha can't do — ha's probably not a very good driver, but I'm not very good aithar. But he is phenomanel, Ben Elton, he's unbalievable. Then again so was Benny Hill reelly, ell tha new peopla were saying Banny Hill's sexist, and ha was, but soma of his aarliar work years ago was bloody funny and to be that consistant, to do that many ehows! Now he's daad you'll sae es tha years go by, his nama will kaap popping up because he's a great artist that will be ramambered. He was a very funny man — just a dirty old bastard as well. But so are a lot of alternative comedians deep down insida, there are a lot of sexist men about, they just hida it and pretand to be right on with thair Guardians, but they're just as bad raally.

RDM: *What sort of contamporary comedians do you like?*

NL: I think probably Rowan Atkinson, tachnically what ha does is brilliant — ha's a mima artist as well as doing his funny voices and characters. I think, although he's very good, there's still something missing from him, I feel tha soul isn't thare. Alaxai Seyle's very good, Rik Mayell's very good, Adrian Edmonson — I think Adrian gets a lot of stick from peopla, but ha's very telanted. Harry Enfield's very funny, Arnold Brown, but Arnold's a friend of mina so I'm chaating thera a bit, but he is funny. You don't know who ha is do you? Ha's a Glaswegian comadian. I also like Steve Martin and Woody Allan Amarican-wise. But I think whan you're a comadian it's hard to laugh, it's a shama becausa you only laugh at something that's raally good, you're marking it lika a teachar somatimas

RDM. *Do you still get fan mail for Red Dwarf?*

NL: Yaah, not many though, I just happen to have had two this morning. In fect, I've had a few lataly, but I put it down to tha second serias coming out on video, peopla have saan ma and remembered me. Whan I was in the first and second saries I usad to gat a few lattars, but not as many as Craig Charlas, ha usad to have thousands — or so ha said, but ha always liad anyway

RDM· *And do peopla approach you in tha streat?*

NL: Well a bloka cama up to ma bafore I met you and said "Norman Lovett, I ramamber you in Nethar Wallop!" I was in a programma from Nathar Wallop where I did my stand-up act, and he said "that was a graat routina you did in that programma" and that was in 1985, seven years ago, so I said "I've dona soma stuff in between thet", but he was vary nica. So yeah, I get recognised, but I heven't bean on telly now for quita a while really — epart

Eddie Gal

from the Sugar Puffs voice over, people just know the voice because I've been doing that for about three years now. Hopefully when the series comes out in October I'll have more impact because I haven't been seen for a while. You recognised me, didn't you? You spoke to me.

RDM: *Yes we did, is there anything else you want to say about your new series, you know, give it a plug?*

NL: It's called 'I Lovett', it's on BBC2. I'm playing myself, but I should say it's myself before I got married and settled down with a family, because — well I live with a talking dog! Whether that's in my character's imagination or not . because you do talk to yourself when you live on your own, you do it less when you have a family because there's always someone to talk to.

I've had to use the name because Norman Lovett is a funny name. I think my wife was a bit upset that I couldn't use another name because she was worried about Lilly and whether it would effect her when she went back to school, she was thinking about going back to using her own name, Morrison — there are some funny people about who actually think you live with a talking dog. Hancock was Tony Hancock in his thing, wasn't he? They insist your name's in the title because you're a product and you're selling yourself.

RDM: *The episodes you're doing, are they straightforward storylines like 'Only Fools and Horses' or is there more bouncing around as in 'The Young Ones'?*

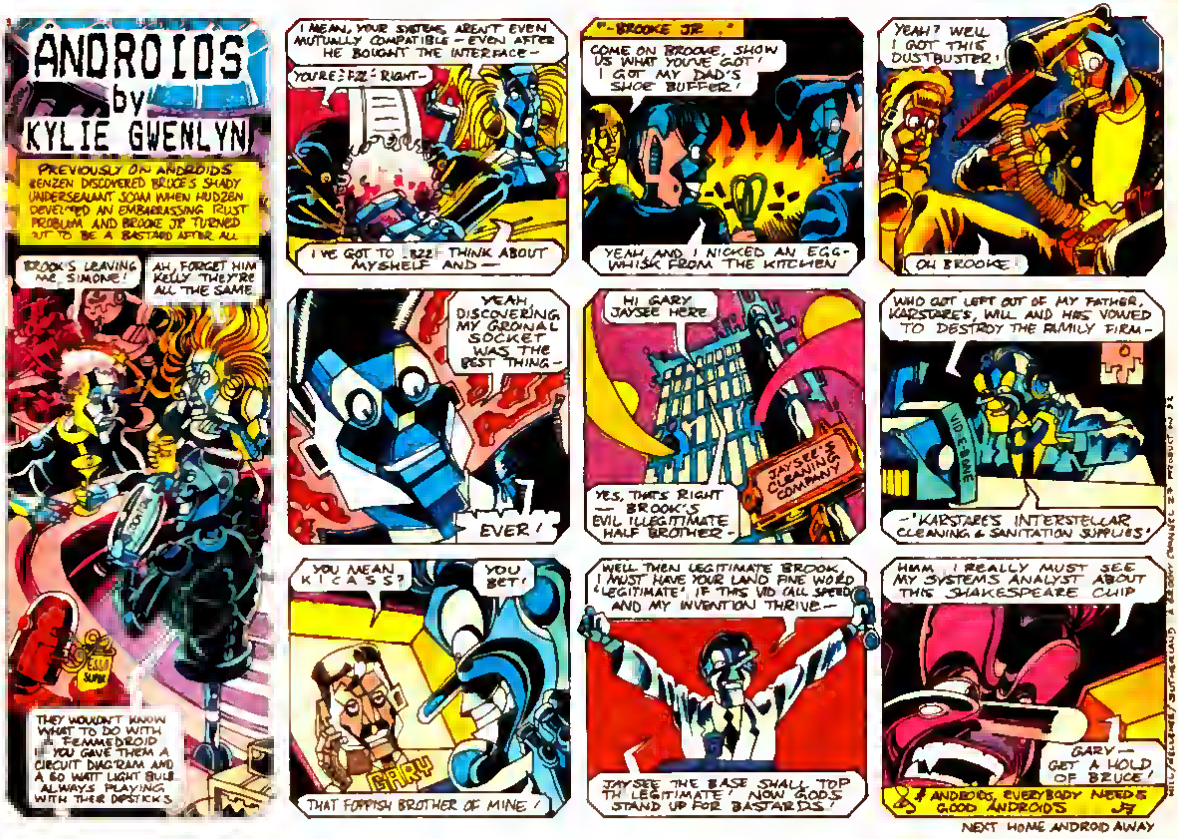
NL: No, I'd say pretty strong storylines, we're not doing a cabaret every ten minutes or a stand-up act, none of that. We have tried different things but it has strong stories in every episode. I think people like that — 'The Young Ones' was very funny, but when I watched it back recently I thought it had really dated and had lost something because it didn't have strong stories. 'Python' dated as well whereas something like the 'Goon Show' didn't and I think 'Fawlty Towers' will always stand up. I don't know about 'Red Dwarf' because it's too new, the fans are loyal though, they'll take it to the grave with them. What are Rob and Doug up to now?

RDM: *They're doing a science fiction anthology for Carlton.*

NL: That's Paul Jackson again. I thought they needed something to move on to. They've done two books haven't they? Because they were up here at a signing and I went to see them with my wife and daughter, we went and surprised them. And last year I went down to London and stayed at Rob's for the night, so there's no bad feeling or anything. There was for a time when I left, they were ringing me up all the time saying, "What are you doing? Why aren't you going to be in it?" The phone was going all the time, it was unbelievable. It was good though, it made you feel wanted.

I guess it was just one of those things. You can't say it was all money, if I'd been that desperate for money I'd have stayed on another three series and I'd still have done quite well. So money doesn't rule me, it does rule a lot of people in this business, but it doesn't with me, not at all. How much are you giving me for this interview?

RED DWARF INTERVIEWERS: CHRIS HOWARTH & STEVE LYONS



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RIMMER

RED DWARF

Mike Vaughan

NAME: Arnold Judas Rimmer

KNOWN ALIASES: Bonehead, goalpost-head, Trans-am wheel-arch nostrils, smeg-for-brains, etc. Would very much *like* to be known as Ace, Duke or Captain A J Rimmer, Space Adventurer.

SPECIES: Formerly human, now returned from death as a hologramatic representation of his former self.

OCCUPATION: Pain in the arse. Formerly a Second Technician in charge of 'Red Dwarf's' Z Shift. His most important task was making sure the dispensers didn't run out of fun-size Crunchie bars, and his most frequent one was unclogging their chicken soup nozzles

ORIGINS: The youngest of four brothers, and a constant disappointment to his demanding parents. While John, Frank and Howard were earning top-notch jobs through the Space Corps Academy, Arnold was having to earn his meals by answering astro-navigation questions set by his father. He nearly died! Eventually divorcing his parents at age fourteen, he blamed much of his subsequent lack of achievement upon their influence.

EDUCATION At the hated Io House, where he seems to have learnt nothing whatsoever. Arnold later took a film course at night school and a maintenance course at Saturn Tech, but despite several applications, he was never able to enter the Space Corps Academy.

SKILLS Emmmmmm...

HOBBIES Leading the Skutters in recitals of Hammond Organ 'classics', taking sight-seeing holidays on the diesel decks, morris dancing (though not as much as he'd like, as no bugger'll join him!); war gaming, particularly 'Risk' (his every dice roll in which he can remember meticulously), the study of twentieth century telegraph poles. What a guy!

MUSICAL TASTES Primarily, the Hammond Organ music of Reggie Wilson, whose albums include 'Reggie Wilson Plays the Lift Music Classics' and 'Funking Up Wagner'. Also a fan of performers as diverse as Mantovani and James Last, as well as one Reggie Dixon, about whom little is known beyond the title of one of his albums, 'Tango Treats'. That says it all, we think!

ROLE MODELS: Napoleon, Napoleon and Napoleon. Oh, and Napoleon

KNOWN ASSOCIATES:
— Porky Rosbuck, his one true friend at Io House — until he led a gang of Space Scouts in a cannibalistic attempt upon Arnold's life.
— Fred 'Thicky' Holden, with whom he shared a school dormatory. Holden later went on to invent the Tension Sheet, thus becoming a multi-millionaire.
— Sandra, the girl from Cadet School to whom Arnold claimed to have lost his virginity.
— A girl called Lorraine who, less than impressed by his attempt at hypnosis, moved to Pluto to avoid dating him.
— Fiona Barrington, with whom he thought he'd got somewhere, until it transpired that he'd merely had his hand in warm compost.
— Carol McCauley, the recipient of his secret love notes.
— Yvonne McGruder, 'Red Dwarf's' female boxing champion, with whom he had his one and only sexual encounter in life. Concussed at the time, she mistook him for somebody called Norman.
— Donald, a hypnotherapist who was able to regress him to a past life, revealing that he had once been Alexander the Great's chief eunuch!
— Nirvanah Crane, a Flight Commander on the Holoship 'Enlightenment' who became the first person to truly fall in love with Arnold — ironically, well after his own death.

GROUP AFFILIATIONS: Treasurer of the Hammond Organ Owners Society; also a member of the Love Celibacy Society, the to Amateur War-Gamers and the Recreators of the Battle of Neasden Society. Naturally, Arnold spent some time both in the Space Scouts and in Cadet School — more surprisingly, he also joined the Samaritans, though for only one morning. All five of the people he spoke to committed suicide, despite the fact that one of them was a wrong number!

AMBITIONS: To meet up with an alien race, get a new body, go back in time, pass his exams and become an officer in the Space Corps. Yes, indeedy.

HOLLY-GRAMS

Dear Hol,
It's no good, despite Kryten's excellent tips on lying, I just cannot get the phrase "Neighbours is an excellent television programme" to sound convincing. But I can't be the only one. Nobody is *that* good, surely?
Also, in the 'Plus!' section of the previews of the May issue of RDM, you stated "Plus - two rather nice staples down the spine of the magazine." But when my June issue arrived it only had one staple!!
Now, I'm not one to be picky, but one of the reasons I buy RDM is for the superior quality of the staples used! Just what the other reasons are I haven't quite discovered.
Sue Graham, Grandborough.

"Phew! That was a close one. It's a good job your May issue had two staples in the end, eh, Sue? Blimey, Esther Rantzen would've been down on us like a ton of bricks." - Hol.

Dear Holly,
Having an IQ of 6000, you should be able to tell me whether a rather astonishing realisation is true or false. Reading my TV Guide, I noticed that a film was on named "The Admirable Crichton" which I realised was a saying from Red Dwarf II. After a lot of detective work, one large dictionary that I had had an entry of:
CRICHTON, JAMES (1560-1585) - Scottish prodigy of intellectual accomplishments said to have disputed on scientific questions in twelve languages
ADMIRABLE CRICHTON - Nickname given to the above; hence any versatile person.
Is this the person Kryten is named after?
Mike Briggs, Unstone.

"Well, I've just checked my data files, Mike, and you may well be onto something there. I found a reference to someone called Michael Crichton an' all, but he wrots something about dinosaurs, so I don't think he's got anything to do with it. I reckon Kryten is named after the butler Crichton in the film, "The Admirable Crichton", the name of which must have come from the nickname given to James Crichton in the 16th Century. Who'd 'ave thought it, eh?" - Hol.

Dear Editor,
Congratulations on Red Dwarf Magazine. The 'blueprint' you mentioned in issue 5 seems to be developing each month, giving a distinctive and entertaining feel to the mag. I was pleased to read some original RD comic strips as well as the TV adaptations, and I particularly appreciated another visit to the parallel universe in issue 5. It's obvious that the RDM team are die-hard fans, just by looking at the depth of the articles and strips.
I was non-plussed with your debut cover, but issue 5's was undoubtedly the best yet! Whereas some TV-related magazines are content with merely using photo shots, here are detailed and excellent paintings, which I think reflect a sense of maturity and sophistication (a bit like series V of the TV show). Keep up the good work on that front.
James Roberts, Guernsey.

I know this letter seems a little bit out of date, now that we have reached issue 9, but James has such wonderful things to say about our magazine that I just had to print his letter. Cheers, James, the cheque's in the post! Seriously though, I'm pleased to hear that you liked the way the magazine - sorry, Smagazine - is developing and I hope that you still do. I will be very interested to find out what readers think of this issue's cover, which is something of a departure in style from our previous painted or photo covers. As I've said before, I am going for variety, but I'd like to know what the great Red Dwarf public thinks on the matter.

Dear Red Dwarf Smagazine,
I wish to protest! Who, I ask, who at your magazine was wally enough to print the heinous rubbish that was the cartoon strip "Ace Rimmer, Space Adventurer"?!? The storyline was about as original as a joke about a chicken crossing the road. A bit from series II here, a snippet from series IV there. The exchange between Ace & Deb was similar to soppy teenage romance stories in Jackie annuals, and Ace himself resembled a demented Mike Reid!
And lastly, the point made that the female Rimmer was the most sad and worthless ever really made me chuck. Blatant sexism, I tell you, blatant!!! Please do not put any other left-overs from the five-course meal of Red Dwarf in your otherwise wholly untainted magazine.
Kristine Kochanski, Brighouse

Well, this letter refers to issue 5 too, and hopefully proves that we don't just print complimentary letters. I'm sorry that you didn't like the first Ace Rimmer story that we ran, Kristine (surely not that Kristine?), but I'm keeping my fingers crossed that you preferred the "Ace of the Rovers" story we ran last issue. I'm not quite certain we were being sexist in issue 5's story, though, as Arlene Rimmer is more or less an exact equivalent of good old Arnold J. We didn't intend to imply that she was even more of a sad individual than him! However, your views have been noted and your comments are always most welcome, good or bad.

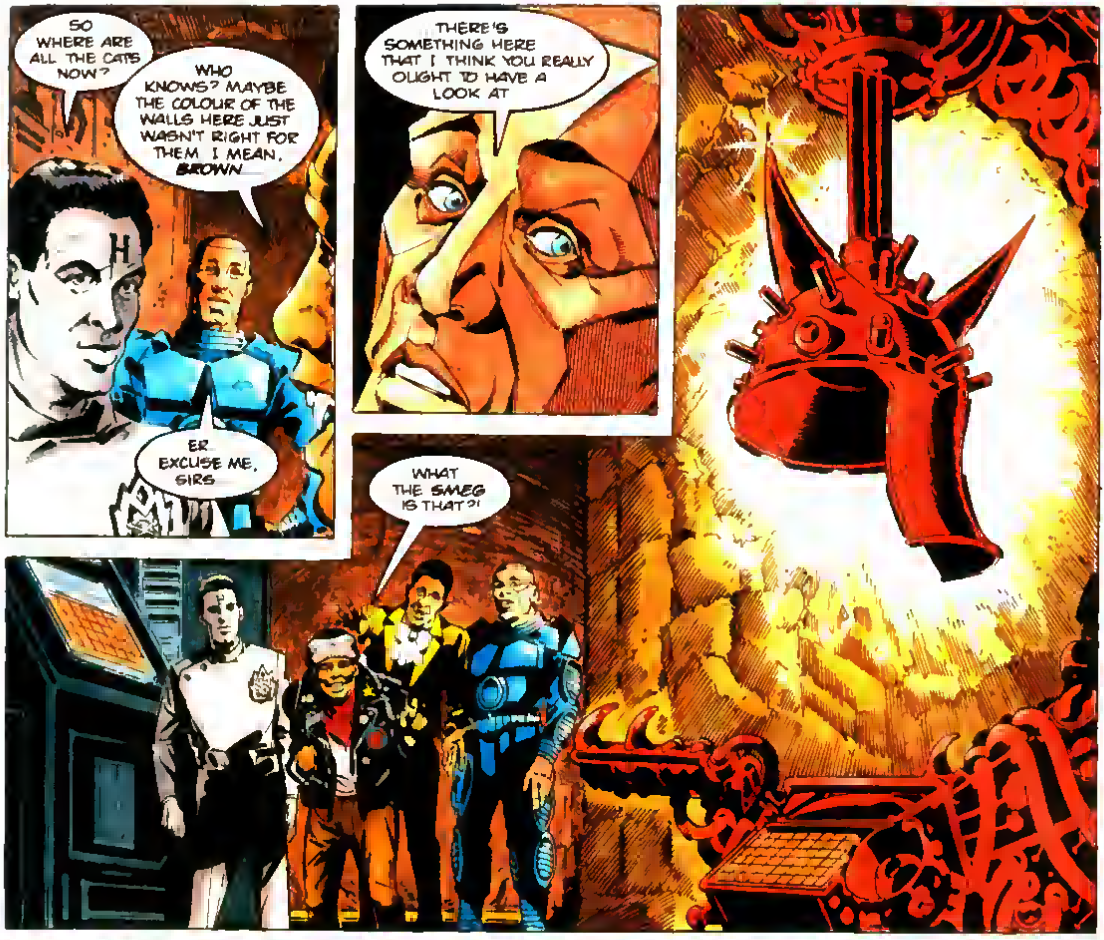
HOLLY-GRAMS
Red Dwarf Smagazine
Fleetway Editions Limited
25-31 Tavistock Place
London WC1H 9SU

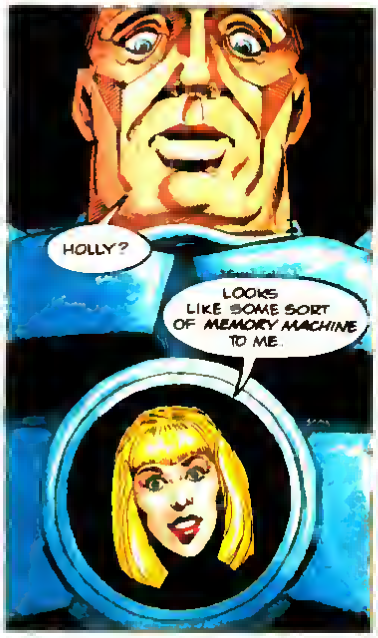
NEXT ISSUE!

RED DWARF USA - the comic strip!
HOWARD GOODALL - music to your ears?
SURVEY RESULTS - your all-time favourites revealed
JAKE BULLET - in the Case of the Head for Heights!
UNDER THE HAMMER - Red Dwarf goes up for sale?
ANDROIDS - the synthetic saga continues
REF DWARF - Kryten gets the treatment!

IN LIVING MEMORY

WRITER STEVE LYONS, ARTIST RON SMITH, COLOUR & LETTERS ELITTA FELL


SO WHERE ARE ALL THE CATS NOW?
WHO KNOWS? MAYBE THE COLOUR OF THE WALLS HERE JUST WASN'T RIGHT FOR THEM. I MEAN, BROWN...
ER... EXCUSE ME, SIRS...
THERE'S SOMETHING HERE THAT I THINK YOU REALLY OUGHT TO HAVE A LOOK AT
WHAT THE SMEG IS THAT?!

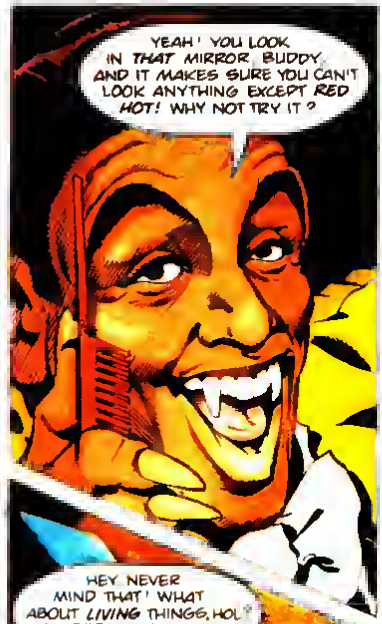

HOLLY?
LOOKS LIKE SOME SORT OF MEMORY MACHINE TO ME.

YOU MEAN IT REMEMBERS THINGS? WHAT A DUMB IDEA!
OH NO, SMUCH BETTER THAN THAT!

WHAT HOLLY IS TRYING TO SAY IS THAT THE MACHINE TAKES OTHER PEOPLE'S MEMORIES AND TURNS THEM INTO SOLID IMAGES
YEAH, THAT'S ABOUT IT.

SO THIS THING CAN CREATE REALITY OUT OF ANYTHING WE CAN REMEMBER?
THAT'S RIGHT, ANYTHING AT ALL AS LONG AS YOU KNOW THE COMPLETE SPECIFICATION, ANYWAY
HOW DO YOU MEAN?
WELL, YOU HAVE TO REMEMBER THE THING YOU'RE CREATING RIGHT DOWN TO THE VERY LAST DETAIL, OR IT'LL COME OUT FLAWED
WELL IT SOUNDS OKAY TO ME HEAD SO HOWZABOUT TELLIN US HOW TO OPERATE THE SUCKER!
HOW IT WORKS? OH, WELL - ER... IT MIGHT TAKE A WHILE...
SIX HOURS LATER.
YOU SURE THIS IS SAFE?
WAIT A MINUTE, MY HAIR! MY HAIR!

JUST TRY TO KEEP YOUR MIND ON WHATEVER IT IS YOU'RE CREATING, SIR
OKAY, OKAY, I'M TRYING BUT IT'S NOT EASY WITH THIS THING CREASING MY PERM!
IS THAT IT?
TA-DAAA! IT WORKS HERE COMES MY MEMORY!
YOU MEAN YOU HAD THE OPPORTUNITY TO CREATE ANYTHING AT ALL IN THE KNOWN UNIVERSE, AND YOU CHOSE A MIRROR?!
YEAH! NOT BAD, EH?
THIS ISN'T JUST ANY OLD MIRROR - THIS IS A SPECIAL MIRROR! I REMEMBERED IT FROM ONE OF MY DREAMS!
OH YEAH?
H


YEAH! YOU LOOK IN THAT MIRROR, BUDDY, AND IT MAKES SURE YOU CAN'T LOOK ANYTHING EXCEPT RED HOT! WHY NOT TRY IT?

SEE WHAT I MEAN, BUD?

HEY, NEVER MIND THAT! WHAT ABOUT LIVING THINGS, HOL? CAN THIS THING RECREATE LIFE?
I DON'T SEE WHY NOT.

I DON'T HAVE TO BE ALONE ANY MORE. I CAN BRING BACK ALL ME OLD MATES - SELBY PETERSEN, CHEN...

...KOCHANSKI! I CAN BRING BACK KOCHANSKI!
OH DEAR ME LISTER, YOU HAVEN'T LISTENED TO A WORD THAT'S BEEN SAID HAVE YOU?

TO BRING BACK KOCHANSKI, YOU'D HAVE TO REMEMBER EVERYTHING ABOUT HER– RIGHT DOWN TO HER EVERY CONTOUR AND PERSONALITY QUIRK! YOU'D NEVER DO IT!

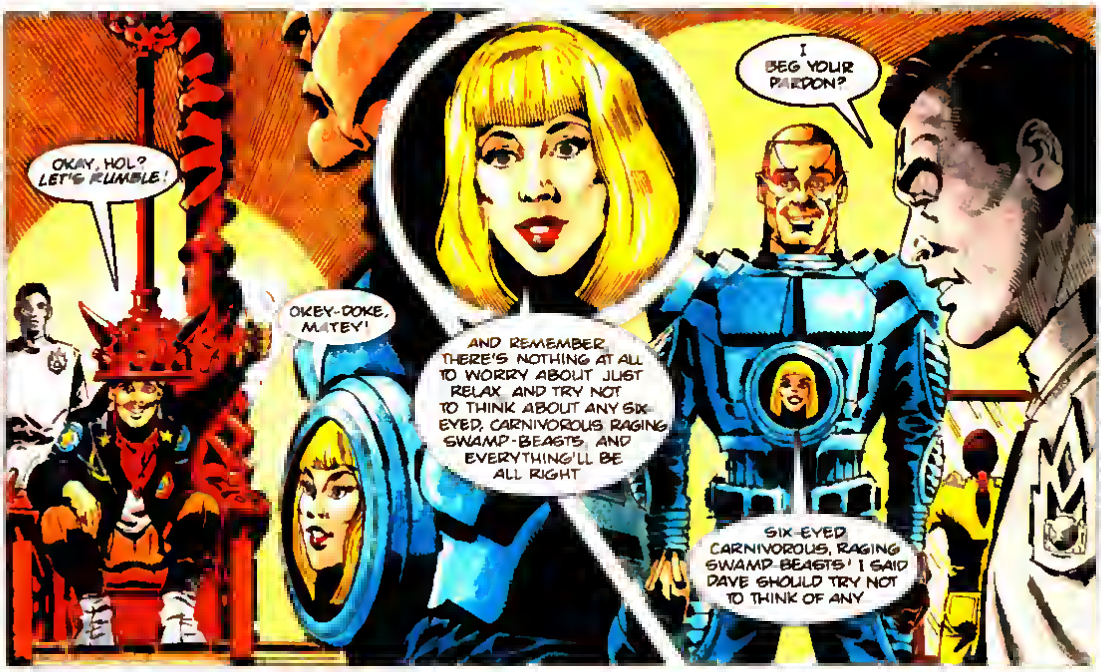
I CAN REMEMBER KOCHANSKI QUITE WELL!

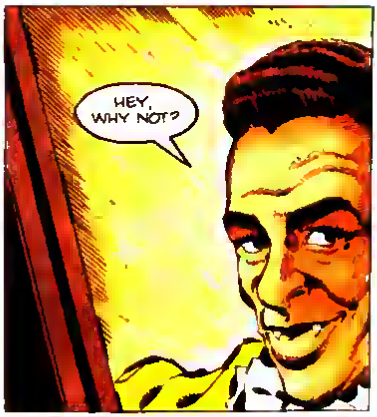
NOT GOOD ENOUGH, LISTY ESPECIALLY NOT THE BITS YOU'LL REMEMBER!
WHAT'S THAT SUPPOSED TO MEAN?!

IF I MAY VENTURE AN INTERPRETATION SIR, I THINK MR RIMMER IS SUGGESTING THAT
YES, YES, YES! I KNOW WHAT THE OMEG HEADS SUGGESTING, KRYTEN!

I DON'T CARE WHAT YOU THINK RIMMER THIS IS MY ONE BIG CHANCE AND I'M GONNA TAKE IT WHILE I CAN

HIT THOSE CONTROLS, KRYTEN!
WELL, LISTER DON'T BLAME ME IF YOU END UP WITH SOMETHING OUT OF A PAINTING BY PICASSO!


OKAY, HOL? LET'S RUMBLE!
OKEY-DOKE, MATEY!
AND REMEMBER, THERE'S NOTHING AT ALL TO WORRY ABOUT. JUST RELAX AND TRY NOT TO THINK ABOUT ANY SIX-EYED, CARNIVOROUS RAGING SWAMP-BEASTS, AND EVERYTHING'LL BE ALL RIGHT
I BEG YOUR PARDON?
SIX-EYED, CARNIVOROUS, RAGING SWAMP-BEASTS! I SAID DAVE SHOULD TRY NOT TO THINK OF ANY


HEY, WHY NOT?

CAN WE TRY THAT AGAIN, HOL? YOU PUT ME OFF, TALKIN' ABOUT...

WHAT THE SMEGGING HELL IS THAT?!!

MAYBE YOU'D LIKE TO ASK IT THAT YOURSELF PAL?
TO BE CONTINUED...

"THE AMERICAN DREAM" — OR *"TWO WRITERS FROM MALDAVIA"*

The experiences of Rob Grant and Doug Naylor in the U.S.A.

as related to Jane Killick

Early in 1992, hopes were high that RED DWARF would follow in the footsteps of many other British sit-coms by getting its own American version. The Americans had had their eyes on the show for some time. But the Creators and Writers of the series, Rob Grant and Doug Naylor, weren't prepared to let just anyone get their grubby little paws on the series.

"We'd had offers for years from America," Rob Grant explains, "and they usually were of the ilk where they say, 'hey, we really love the idea, does it have to be set on a space ship?' And usually they'd come over and take us out for extravagant lunches and say, 'we really think the American audiences won't relate to a dead guy and the Cat's too weird' and that stuff."

After years of sending TV Moguls back on the Boeing, Universal (along with NBC) came up with an attractive deal that seemed to be in the spirit of the original series.

Rob Grant and Doug Naylor were invited over to the States as Creative Consultants on the show. "We expected to go over there this January and see it being made and just basically say, 'we think Lister's hair should be parted on the left', you know," says Rob. "In fact we got off the plane in Hollywood and we started working the instant we hit the hotel... We were doing re-writes all week and he (the Producer) was working us like a dog and we had jet-lag and it was horrible."

Rob and Doug had a lot of input at script level, but optimism began to fade when it came to recording the show. "RED DWARF is a very difficult TV show to make in terms of the effects and you do need experience in shooting science fiction," explains Rob. "You can't use wide shots, for instance. If you look at ALIEN there is not a single shot of people's feet because the instant you see it's a set you've blown it. And so the rule is: shoot it as tight as you can and cut as quick as you can, and all this stuff.

"The Director's experience came from NIGHT COURT and he was kind of shooting NIGHT COURT in space and we were saying, 'no, light it NICE, there's no need to turn all the lights on, turn some of them OFF'."

One of the tricks used a lot in RED DWARF is the split screen where two parallel parts of a scene are shot at different times using the same camera then merged together so it looks like there are, for example, two Rimmers on RED DWARF at the same time. Rob remembers the American Assistant Director didn't really understand the concept: "We were going around saying things like — trying to be polite, but also trying to make sure they do it right — 'you do realise you have to lock the camera off with the split and sort of put armed guards round it so people don't knock the camera?' And she said, 'oh no,

Jane Killick

we were going to use two cameras to do the split screen' and I was thinking, 'oh my God they've got e whole new technology over here that I know nothing about, what a wonderful idee!' " But it turned out they intended separating the two halves of the screen with some sort of blue line! "They simply hed no experience of shooting special effects or anything like thet. (On) the day of recording it was just a complete nightmare

"They'd gone along with the dictum of wanting to play-down the science fiction... They knew nothing about science fiction end didn't think it mattered. In the pilot script when Lister picks up Rimmer's light-bee and throws it in the air, the light bee's described as e 'gizmo' end that's when the chills started going up my spine end I thought this has no chance."

Rob end Doug were also unhappy about the casting and would have re-cast if they had hed the power to do so. Craig Bierko's Lister obviously didn't fit the pert as it was originelly written, and Rob remembers trying to explain this to the Producer. "We seid, 'Icok, Craig Bierko is too good-lcoking to play the pert of this guy who can't get e date with this girl (Kochanski)'. And averybody, all the crew were saying it. And all the women on the crew were gog-like about Creig Bierko... And the Network executives took us into this little room at the end of the show and seid 'Craig Bierko doesn't work, he's tco good-lcoking'... We had the weekend to rewrite the show and meke it so he wasn't just a loser and it's kind of hard to completely re-creete the character over the weekend and I think a lot of the rest of the show suffered beceuse of it. In fact the whole opening scenes, up until the first sleeping quarters scene were never reheersed, they just went on in front of the camera and did the best they could. So that explains pert of why it's a bit flat at the beginning."

Doug recollects that the American team didn't seem to have anything new to bring to the show other then Amencan actors, "It's really like they didn't have an original thought. And we begen to get seriously worried about whether the show could sustein at all. It wes born out reelly because when we got the next four scripts they'd just crossed out Rob Grent and Doug Naylor and put like Linwood Boomer on them."

"We couldn't believe it when we first went out there that they had actually copied the entire set," edds Rob. "They had the same ashtrays! God knows how they got them. They bought these speciel space-age ashtrays in! I tell you, going round with jet-leg end worked out of your n**s end listening to the seme dielogue from American voices on the seme set was e very unreal experience."

"Also Rimmer was pleyed by a guy called Chris Eigeman, Lister was played by a guy called Craig Bierko," adds Doug. "So you got "Craig" and "Chris" going, then you see Robert (Llewellyn) there end you think, 'oh we're back in England'. And then you go, 'I can't cope with this, I'm gonne have a cup of coffee'. And I went to have a cup of coffee end the Mars bers were called Milky Ways and the Milky Ways were celled Mers bers. And you just think, 'oh, it's just e perellel universe'!"

After the disappointing pilot was completed, Rob Grant and Doug Naylor were called in to meke e short promo film which would hopefully lead to e series being commissioned. "NBC reelly wanted e female Cat and they really wanted to recast Rimmer," expleins Doug. "We didn't went a femele Cat.. We felt we couldn't just change Danny's part and give it to a women end it would be the

same... I'm not sure there'd be eny comedy thera going 'hey, aren't I fabulous looking?' — because she is!"

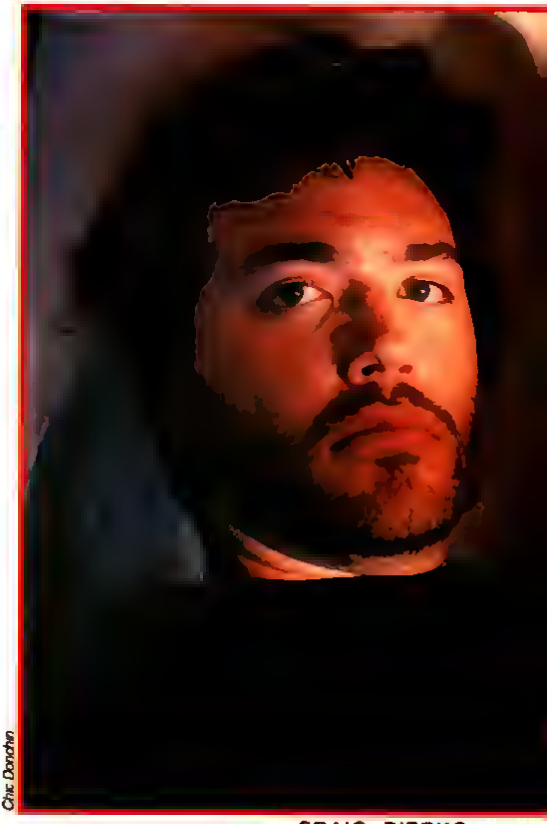
The clash of the American and British cultures were very much avident while they were recasting. "When we were trying to recest Rimmer," says Rob, "the number of ectors who came in end did such phony British accents to try and — I don't know — it's so curious. A lot of tham treat you like you're from Meldavie, you know 'The Two Writers from Maldavia'"

Doug remembers one actor whom, at first, they thought had a speech impediment. "He sat there and started to say, 'hi, how are you? How's it going? How long have you been in town?' — all this. His accent wes just so extraordinary, like a cross between Dick Van Dyke doing his cockney accent and I thought, 'oh the poor guy, there's something wrong with him' and the American casting woman was going, 'oh wow, oh neat, oh wow, that's just so terrific!' and it turns out he was doing what he thought was a very, very good British eccent. And suddenly he started speaking in an American accent, and it was like, 'oh you're NOT an idiot!' "

Despite the many faults in the American pilot, Doug believes it could heve worked if the series had been made. "All we needed was six shows and it would have mede it... Craig Bierko would have been a ster. Robert would have been a mega-star. We could have always chenged Rimmar. Terri Ferrell (tha female Cat), elthough it doesn't really come across in the promo, is a very very funny comedienne, really really funny. I wasn't crazy about Holly, but not offensive, certainly anybody over there who speaks with an English accent they just fall around at."

Although NBC chickened out of meking the series, CBS expressed en interest and suggested e series of six American episodes to Rob and Doug. "We got e two-page fax from these two writers in Los Angeles," explains Rob. "They weren't going to make it three million years in the future, they were going to make it like a couple of hundred years so that people weren't too worried and so that Earth was still there and they were going to have contact with Earth and the basic mission was for Lister to get 'babes' was how they described it. They weren't going to have a Cat at ell, they were going to have e cheracter called Veronica. Her plus point was that she was — what do they call it? — ISSUE ORIENTATED — so that she would bring issues to it. And they asked for a reply and we said '**!** off and die', basically."

Despite the enthusiasm over RED DWARF in the States, the project has been shelved. Although, according to Rob, the Americans are still very keen on the idea. "I wouldn't be shocked if Universal come up with DUDES IN SPACE," he commented dismissively.



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